

SALVAGED PICTURES SOLD.

The sale of the 15 old pictures owned by Duveen Brothers, and some of which were damaged by fire, while in transit from Europe to New York on the French freighter, "Mississippi" in Nov. last, in the Plaza ballroom on Thursday evening last, realized a total of \$190,125. They cost Messrs. Duveen according to reliable information and a careful search of sale records, some £99,575 or reckoning the English pound at the average normal exchange rate of \$4.87, which prevailed before the war, approximately \$497,874.

This surprising difference between cost and sale prices, was due, of course, primarily to the damaged condition of several of the works, which will make their restoration difficult, and the cost, to be borne by the purchasers, large. For example, No. 2, a portrait of a youth by da Predis, bought by the clever French restorer, M. J. Rougeron, now resident here, for \$175, and which cost Duveen Bros. \$7,792, is very badly injured. The loss on such other works as the Paul Potter (cost \$10,000 at the Yerkes sale, and sold Thursday for \$3,000), the portrait of Baron d'Auweghem, catalogued as by Van Dyck (cost \$48,700 and sold for \$8,700) and the large Rubens (cost \$32,142 and sold for \$20,000), etc., as these pictures showed no apparent injury, was probably due to other causes; a doubt as to the correctness of the attribution in the first instance (some "experts" giving it to Cornelis de Vos), and probably in the case of the Rubens to the natural depreciation of art works due to the war. Some of the other great differences between cost and selling prices are inexplicable.

On the other hand, the fine Lawrence "Portrait of Miss Sotheran" brought \$31,000, only \$1,150, less than its cost, and the large Cuyp "Horsemen in a Landscape," the finest example of this master ever put up at auction here, brought \$73,000, the highest figure of the sale, but still \$53,620 below its cost.

Mr. W. E. Benjamin secured the great bargain of the sale, Reynolds' important "Mrs. Otway and Child" shown in the great exhibition of early English masters held at the Duveen Galleries here in 1914, and which he captured for \$30,000. It cost \$150,970.

The sale, although necessarily a short one, was the most interesting of many seasons. The ballroom was not crowded, but the audience was a representative one of dealers and collectors, and the bidding was good throughout, and in the case of the large Cuyp, and the Lawrence and Reynolds portraits, very spirited.

Among the collectors present were former U. S. Senator W. E. Clark, Mrs. Benjamin Thaw, and Messrs. W. Evarts Benjamin, Graff, A. G. Brown, Paul J. Sachs, E. L. Lueder and R. H. Loines, and among the dealers, Messrs. Charles Fowles, Walter Ehrich, E. M. Hodgkins, Henry and Paul Reinhart, Felix Wildenstein, C. F. Williamson, of Paris, August Mayer, of London, Brandus, Paul Mersch and Sir Hugh Lane.

The pictures sold, with artists' names, titles, size in inches, cost price, buyers' names and sale price follow:

1—Benci, F. di J., "Bust Portrait of Young Man in Black Cap," 14½ x 12. (Cost \$4,870). R. H. Lorenz.....	\$ 250
2—Predis, A. da, "Portrait of a Youth in a Red Cap," 16½ x 11½. (Cost \$7,792). M. J. Rougeron.....	175
3—Credi, L. di, "Virgin and Child with St. John," diameter 3 ft. (Cost \$4,483). Henry Reinhart.....	3,700
4—Fiorentino, P. F., "Virgin and Child with Saints," diameter 30¾. (Cost \$14,510). Henry Reinhart.....	5,700
5—Albertinelli, M., "Madonna and Child," 31½ x 22¾. (Cost \$4,483). E. L. Lueder.....	1,200
6—Roselli, C., "Virgin and Child with St. John and Saints," 3 x 2½. (Cost \$7,305). O. Bernet, agent.....	2,600
7—Sellajo, J. del, "Processional Scene," 17 x 65¾. (Cost \$10,227). P. D. Colnashi & Obach.....	3,300
8—Potter P., "Landscape with Cattle," 26¾ x 19½. (Cost \$10,000 at Yerkes sale). A. G. Brown.....	3,000
9—Cuyp, A., "The Flight into Egypt," 45 x 54. (Cost \$19,280). Knoedler & Co.....	4,000
10—Cuyp, A., "Oxen in a Shed," 17½ x 23½. (Cost \$24,350). Paul Mersch.....	3,500
11—Cuyp, A., "Horsemen, Cattle and Shepherds in a Landscape," 40 x 64. (Cost \$126,620). Scott and Fowles.....	73,000
12—Lawrence, Sir T., "Portrait of Miss Sotheran," 4 ft. 2½ in. x 3 ft. 4 in. (Cost \$32,142). Scott and Fowles.....	31,000
13—Reynolds, Sir J., "Mrs. Otway and Child," 57 x 44. (Cost \$150,970). W. E. Benjamin.....	30,000
14—Van Dyck, Sir A., "Portrait of Alexander Triest, Baron D'Auweghem," 48½ x 37½. (Cost \$48,700). Fogg Museum, Cambridge.....	8,700
15—Rubens, P. P., "The Holy Family," 63 x 59. (Cost \$32,142). C. F. Williams.....	20,000

ART NEWS.

F. A. G. HOOD SALE.

Some 59 oils, forming, as was announced in the catalog, and by the auctioneer, Mr. Thomas E. Kirby, of the American Art Association, the collection of the late Mr. F. A. G. Hood of Dorset Sq., London, and sent here by his son, Mr. G. F. W. Hood of Carlisle, England, a young British officer, just ordered to the front, were sold at auction in the Plaza ballroom Thursday evening for a total of \$17,272.50.

The attendance was small, and although some famous names and a few really good canvases figured in the sale, the bidding was seldom spirited and the prices ruled very low even in the present depressed state of the world art marts. Some of the buyers obtained real bargains.

The highest prices were brought by an attractive portrait of a youthful flute player by Opie, \$3,100, an unusually good portrait by Gilbert Stuart of his English period, of Mr. Willett Hood, \$2,425, a delightful figure of a maiden, "The Lute Player," by G. De Bray, \$1,525, and a portrait of an old woman, "Mrs. Bushell," attributed to Raeburn, \$1,700.

A good example of Coypel, "Diane et Endymion," brought only \$600 from Mrs. F. L. Harrison, while Walker and Gillette obtained a good marine, attributed to Backhuysen for only \$500. Canvases attributed to such masters as Jan Steen, Van Goyen and Rigaud brought only \$100, \$200 and \$115 respectively, which will give an idea of the sale. A charming and superior landscape by Nasmyth brought \$420. If the Gilbert Stuart portrait, one of the best seen in an auction room in many a day, had been of a prominent American, it would probably have fetched \$4,000 to \$5,000.

The following is a list of the works sold last evening with the size in inches, first height and then width, with the names of the buyers, where obtainable and the prices

1—Landseer, Sir. E. H., "Study for Painting," A. Highland Ferry (pen drawing) 8 x 7, Bernet, Agent.....	\$ 25.00
2—Delacroix, E., "Study of a Horse," 8½ x 13, Bernet, Agent.....	52.50
3—Cipriani, G. B., "Cleopatra" (drawing in red chalk) 11 x 8½, H. Du Puy.....	25.00
4—Cattermole, G., "The Frave of Little Nell" (w. c.) 12 x 17, H. Du Puy.....	25.00
5—Parmigianino, II., "The Infant Saviour with St. John," (drawing) 15½ x 19, H. Du Puy.....	25.00
6—McCormick, A. D., "Landscape" (w. c.) 15 x 19½, Ralph Gushee.....	15.00
7—McCormick, A. D., "Landscape" (w. c.) 14½ x 19, Ralph Gushee.....	15.00
8—Lawrence, Sir T., "A Sketch, John Kemble as Hamlet," 14½ x 11, Everett V. Meeks.....	45.00
9—Steen, J., "The Nativity," 9½ x 12, H. D. Estabrook.....	100.00
10—Cuyp, A., "Three Boors Drinking," 13 x 12½, Bernet, Agent.....	230.00
11—Goyen, J. van, "Mouth of the Meuse," 13 x 22½, Bernet, Agent.....	200.00
12—Goven, J. van, "Harbor Scene," 16 x 26, W. H. Coverdale.....	100.00
13—Zuccheri, F., "Lady Elizabeth Dacre," 17½ x 13x, H. Du Puy.....	9 0.00
14—Meiser, J. de, "A River Scene," 16 x 19½, H. Du Puy.....	60.00
15—Koenick, P. de, "The Ferry," 16 x 19½, Bernet, Agent.....	55.00
16—Ladbrooke, R., "View Near Swains-thorpe," 16½ x 21, Reudert, Agent.....	60.00
17—Flemish School, "Portrait of a Lady," 21½ x 17¾, Seaman, Agent.....	110.00
18—Wouverman, P., "A Combat Between Horse and Foot," 17 x 21½, W. H. Coverdale.....	130.00
19—Isabey, E., "A Shipwreck," 17¾ x 23¾, H. Du Puy.....	50.00
20—Vincent, "Landscape—A Copy of Hob-bema," 19 x 23½, W. Sheldon.....	25.00
21—Keyser, T. de, "Edward Montagu, First Earl of Sandwich," 24 x 19½, R. Nelson.....	110.00
22—Nasmyth, P., "View Over the Weald of Harrow," 18 x 24, Bernet, Agent.....	420.00
23—Barker, T., of Bath, "Herdsmen With Cattle," 19 x 26, R. Nelson.....	85.00
24—Reynolds, Sir J., "The Artist by Himself," Seymour Rosedale.....	400.00
25—School of Van De Velde, "Marine," 20½ x 24, Bernet, Agent.....	55.00
26—Troy, J. F. de, "Heads of Nymphs," 26 x 21½, A. Masters, MacDonald.....	65.00
27—Lely, Sir P., "Lady Shrewsbury," 29½ x 24, H. Du Puy.....	60.00
28—Italian Cinque Cento School, "Queen Esther and Her Maidens," 22 x 35, Mrs. T. E. Davis.....	155.00
29—Beechey, Sir W., "The Hon. Mrs. Vernon," 30 x 25, R. Nelson.....	230.00
30—Italian Cinque Cento School, "Pharaoh Pursuing the Israelites," 20 x 36, Mrs. T. E. Davis.....	145.00
31—Belotto, (B. B. Canaletto), "The Canal Regio," 24 x 38, W. H. Coverdale.....	100.00
32—Bray, J. de, "The Lute Player," 31½ x 23½, Seaman, Agent.....	1,525.00

33—Opie, J., "Portrait of John Gurney, Jr., 30 x 24½, Seaman, Agent.....	\$3,100.00
34—Raeburn, Sir H., "The Hon. Mrs. Bushell," 30 x 25, H. J. Heinz.....	1,700.00
35—Beechey, Sir W., "Portrait of Adm.iral Berkeley," 30 x 25, H. J. Heinz.....	750.00
36—Hayter, Sir G., "Portrait of Mrs. Gurney," 30 x 25, R. Nelson.....	200.00
37—Helst, B. van der, "Portrait of William Russel, Duke of Bedford," A. E. Gil-bert.....	175.00
38—Mignard, P., "La Comtesse de Bethune-Hesdigneul," 30 x 25, H. Lanthier.....	120.00
39—Spanish School, "Frederick, Prince of Urbino," 35 x 23, Geo. Blandy.....	170.00
40—Cotes, F., "Countess of Craven," 36½ x 28½, H. Du Puy.....	170.00
41—Stuart, G. C., "John Willett Hood," 30 x 24½, Bernet, Agent.....	245.00
42—Opie, J., "Lieut. George Hood Robinson," 37½ x 31, Mrs. John D. Chapman.....	325.00
43—Somer, Paulus van, "Miss Elizabeth Morison," 40 x 25, Geo. Blandy.....	160.00
44—Belotto, "The Rialto Bridge," 24 x 39½, Everett V. Meeks.....	110.00
45—Backhuysen, L., "The Oaken Walls of Old England," 37½ x 36, Walter & Gillette.....	500.00
46—Rosa, S., "Jacob's Dream," 28 x 41, H. D. Estabrook.....	80.00
47—School of Scorel, "Adoration of the Magi," 40 x 30, H. Lanthier.....	60.00
48—Canaletto, "Church of San Fiorgio Maggiore," 28 x 43½, Bernet, Agent.....	525.00
49—Le Sueur, E., "Madonna of the Figs," 41½ x 35, Mrs. F. L. Haffison.....	125.00
50—Palamedes, A., "Interior with Figures," 32 x 44, Everett V. Meeks.....	150.00
51—Rigaud, H., "Phillipeaux, Garde des Ecueils," 36 x 48, H. Lanthier.....	60.00
52—School of Boucher, "Paris and Aenone," 36 x 48, H. Lanthier.....	100.00
53—Pontormo, J. C. da, "Venus and Amorini," 47 x 41, H. Du Puy.....	100.00
54—Coypel, N., "Diane et Endymion," 49½ x 39¾, Mrs. F. L. Harrison.....	600.00
55—Linnel, J., "The Vale of Avoca," 36 x 50½, Bernet, Agent.....	180.00
56—Ramsey, A., "Tennie Cameron," R. Nelson.....	120.00
57—Beechey, Sir W., "Lieut. Col. the Hon. F. W. Hood," 50½ x 40½, Seaman, Agent.....	130.00
58—Kaufman, Angelica, "Allyen Fitzherbert, First Lord of St. Helens," R. Nelson.....	200.00
59—Peters, Rev. W., "Shakespeare Nursed by the Tragic and Comic Nurses," Rev. Dr. Lissman.....	135.00
Total	\$17,272.50

1915
Jan. 21
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ON FREE VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
BEGINNING FRIDAY, JANUARY 15TH, 1915
AND CONTINUING UNTIL THE DATE OF SALE

EARLY ENGLISH PORTRAITS
AND OTHER PAINTINGS
COLLECTED BY THE LATE
F. A. G. HOOD, ESQ.
LONDON, ENGLAND

TO BE SOLD
AT UNRESTRICTED PUBLIC SALE LV74802
ON THURSDAY EVENING, JANUARY 21ST, 1915
IN THE GRAND BALLROOM
OF THE PLAZA
FIFTH AVENUE, 58TH TO 59TH STREET
BEGINNING AT 8.30 O'CLOCK

ILLUSTRATED CATALOGUE
OF THE
EARLY ENGLISH PORTRAITS
AND OTHER PAINTINGS

COLLECTED BY THE LATE
F. A. G. HOOD, ESQ.
DORSET STREET, LONDON

AND TO BE SOLD BY DIRECTION OF HIS SON

G. F. W. HOOD, ESQ.
OF FERN BANK, ETTERBY, CARLISLE, ENGLAND

AT UNRESTRICTED PUBLIC SALE

ON THE DATE HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

1915

LA3177
L.74802



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

PREFATORY NOTE

THESE three score pictures collected by an English gentleman of taste and studious interest, and by his son who exercised the same intelligent appreciation, come into the market for open competition among the American art-loving public as a result of the great war. The elder Mr. Hood, now deceased, who took great care in establishing his modest but worthy collection, "was always disposed to submit his pictures to the test of informed criticism and to weed out ruthlessly any but worthy and authentic examples."

His son, Mr. G. F. W. Hood, has consistently sought also to take advantage of the progress of expert knowledge. He is therefore doubly fortified in his confidence "that each picture is a fine example of the artist who painted it," a fact of general remark among those who from time to time viewed the collection in its English home, and that the canvases were chosen with discrimination and judgment. They are also in excellent condition, having been preserved with intelligent care.

"I hope you will hold the sale in January," Mr. Hood wrote on December 12, "as I expect from day to day to be ordered on active service."

On December 14 he wrote: "In a letter which you will probably receive by this same mail I spoke of the probability of our being sent to the front, and, strange to say, within half an hour of posting the letter orders arrived for our immediate transfer to Aldershot Camp. From there we will undoubtedly proceed to France quite shortly."

The titles of the pictures, with few exceptions, are those in the catalogue prepared many years ago by the elder Mr. Hood, the founder of the collection: "Pictures in the Collection of F. A. G. Hood, Esq., 9 Dorset Square; privately printed." The character of the pictures speaks for itself, and the care taken by the founder in preserving the records of identity of the sitters makes the portraits in the collection exceptionally interesting.

THE AMERICAN ART ASSOCIATION.

January 6, 1915.

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

CATALOGUE

SALE THURSDAY EVENING

JANUARY 21st, 1915 .

IN THE GRAND BALLROOM OF
THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING PROMPTLY AT 8.30 O'CLOCK

No. 1

SIR EDWIN HENRY LANDSEER

ENGLISH: 1802—1873

STUDY FOR PAINTING “A HIGHLAND FERRY”

(Pen Drawing)

Height, 8 inches; width, 7 inches

A YOUNG woman of delicate and handsome features is seated facing the observer, her figure turned slightly toward the right and her face toward the left and downward as she regards affectionately an infant held in her arms. The child's head lies within her right arm, its hand is raised to her breast, and her left hand drops over the small body as it rests in her lap. She is in loose clothing and wears a high cap. Above the group is a preliminary detached drawing of the same head, the expression varying very slightly.

Signed at the lower right, EL in monogram.

No. 2

EUGÈNE DELACROIX

FRENCH: 1798—1863

STUDY OF A HORSE

(Pen and Wash Drawing)

Height, 8¾ inches; length, 13 inches

IN the midst of a battle a riderless stallion full of fire and virility of expression is pictured moving away to the left at a trot, his head turned to his right to look back at the martial tumult that has deprived him of master and guide and left him puzzled. His mane and tail are blowing in the wind and a strong light strikes his back and head, throwing his nearer side partly into shadow. His spirited action is closely studied. To left troopers are moving away at a charge, and on the right combat is engaged, with the smoke of battle rolling over the entire background.

No. 3

GIOVANNI BATTISTA CIPRIANI

ITALIAN: 1732?—1785

CLEOPATRA

(Drawing in Red Chalk)

Oval: Upright diameter, 11 inches; horizontal, 8 1/4 inches

THE troubrous Egyptian is here figured not lithe and serpentine but ample and reposeful, albeit fair and of voluptuous charm. She sits reclining among cushions and draperies, her head, encircled in ringlets, thrown back toward the left and eyes directed upward in pathetic yearning and resignation. One hand is raised, the other clasps the asp. Her loose, voluminous gown has short sleeves, and from one shoulder has fallen to her belt, revealing a full breast. She is seen at three-quarter length.

No. 4

GEORGE CATTERMOLE

ENGLISH: 1800—1868

THE GRAVE OF “LITTLE NELL”

(Water Color)

Height, 12 inches; length, 17 inches

THE interior of “the old church” (familiar in Dickens illustrations) is cold and gray, though the light of day is bright there. On either hand, beside an archway, are elaborately sculptured tombs, surmounted by recumbent effigies of their occupants with piously clasped hands. Near the center of the aisle “the old man” sits, disconsolate, in gray coat and faded red breeks, hands crossed over his stick and his shadow cast on the flooring of gray flag and red brick, regarding in tense meditation the slab in the floor, marked: “Here.”

“They carried her to an old nook, where she had many and many a time sat musing. . . . With every breath of air that stirred among those branches in the sunshine, some trembling, changing light, would fall upon her grave. . . . As they were making ready to pursue him far and wide, a frightened schoolboy came who had seen him, but a moment before, sitting in the church—upon her grave, he said. They hastened there, and going softly to the door, espied him in the attitude of one who waited patiently. . . . And thenceforth, every day, and all day long, he waited at her grave, for her.”

No. 5

IL PARMIGIANINO

ITALIAN: 1504—1540

THE INFANT SAVIOUR WITH ST. JOHN

(Drawing in Red Chalk)

Height, 15½ inches; length, 19 inches

THE Christ-child is lying among pillows and soft folds before a background of drapery and tinted wall, His knees drawn up and left hand resting upon His breast. His face is turned toward His right, lying against the pillow, and He gazes steadfastly at the infant St. John, who approaches from the left, bearing forward the Cross, which the Christ receives in His right hand. The saint is seen head and shoulders, his face in profile, his hair curly.

No. 6

A. D. McCORMICK

ENGLISH: CONTEMPORARY

LANDSCAPE

(Water Color)

Height, 15 inches; length, 19½ inches

A COTTAGE stands at the edge of a wood, half-screened by a thick garden of tall flowers and enclosed by a low wooden rail fence. Beyond it the sky is a light gray, the cottage looming in dark blue, tile-red, brown and a blaze of yellow. To left the trees are thick, but in front the wood is open, tree-trunks and bared lower limbs coming into the picture and the grass-patched ground appearing strewn with autumn colors. In the middle distance an old woman in black, carrying a closed umbrella, accompanied by a golden-haired child in white and blue, is moving slowly away from the spectator in the direction of the cottage gate.

Signed at the lower right, A. D. McC.

No. 7

A. D. McCORMICK

ENGLISH: CONTEMPORARY

LANDSCAPE

(Water Color)

Height, 14½ inches; length, 19 inches

A ROAD from the foreground, trending to the right, bends leftward in the distance around a group of village or farm buildings with red-brown roofs and English chimney-pots which rise against a gray sky. In front of them, in the middle distance and on the left of the road, two oak trees stand near together, straggling branches extending over yellow fields to the left, and foliage spotting the bright sandy road with brownish shadows. Under the shelter of the trees the roadside bank of the yellowish fields is restored to its green hue.

No. 8

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

A SKETCH, JOHN KEMBLE AS "HAMLET"

Height, 14½ inches; width, 11 inches

THE eminent actor is portrayed at half-length, head turned toward the right, three-quarters front. His face is pale, his head slightly inclined, and his eyes are cast down in thought. Long yellow hair, tossed carelessly aside from his forehead, hangs to his shoulders. He is in dark robes, with touches of white, red and gold, and olive-brown in the fur of his mantle, and the hilt of his sword gleams at his belt. Neutral background of dark olive tints.

No. 9

JAN STEEN

DUTCH: 1626—1679

THE NATIVITY

(Panel)

Height, 9½ inches; length, 12 inches

IN an humble interior of mellow mahogany-brown tones touched with olive, the group of sacred story appear in a strong light concentrated on the Christ-child lying in a draped cradle, and from Him radiating to the faces of His adorers. The Child occupies the center of the composition, nestled beneath white coverlets and gazing up at the kneeling Mother, who, clad in robes of rich color, regards Him tenderly, from the right. Back of her Joseph or a bearded wise man cloaked in red with a yellow coif, standing, looks down upon the infant, at whose head a shepherd kneels with clasped hands, while in front of the cradle and to the left a bare-footed shepherd in red and yellowish-white, with a skin-coat over his shoulders, kneels supported on his staff in stupefied amaze. Behind him and sharing in the light is seen a setting hen in a basket, with a smaller basket of eggs in front of her, and above her two figures in vignette appear on the wall.

From the Jonas Witsen Collection, London.

No. 10

AELBERT CUYP

DUTCH: 1620—1691

THREE BOORS DRINKING

(Panel)

Height, 13 inches; width, 12½ inches

A HOMELY and expressive scene, charmingly executed, as modern in manner as though the centuries had not elapsed since its felicitous production. In a softened but brilliant interior light, against a neutral wall background of pale olive and yellowish notes, three Dutch farmers have assembled to drink as long as it pleases them. They have lost interest in eating, and a knife is flung carelessly to the floor. One man, seated on a low wooden stool, is seen in profile to the left, hunched over and resting left elbow on knee, cup in hand, loose jaw sagging, quite content. Another beyond him seated on a similar stool, and seen in profile to the right, appears a little anxious and unsteady, and the third man, standing, with serious dignity puts an arm to his shoulder.

Signed on the nearer bench, CUYP.

From the Hogenbergh Collection, London.



No. 11

JAN VAN GOYEN

DUTCH: 1596—1656

MOUTH OF THE MEUSE

(Panel)

Height, 13 inches; length, 22 $\frac{1}{4}$ inches

A PICTURE almost in monotone, engaging in composition, and of remarkable quality within its monochromatic range. The broad river occupies the full span of the picture in the foreground, sweeping out to sea toward the right in the distance, about a long middleground shore consisting of a low point projecting from the left, where a windmill, a church and other buildings of the community rise above a mass of flourishing trees. Relieved against the umbrageous shoreline and its architectural accents are Dutch fishing vessels, with sails up, and in the immediate foreground a transverse under-surface reef with scant vegetation springing above the water-level extends out from the shore, and here fishermen in small-boats are raising their traps and nets.

Signed on lobster-pot to right of center, J V G (1653?).

From the collection of Miss Rogers, sister of the poet Samuel Rogers.

Commended by the German critic Herr Waagen in his consideration of England's national treasures of art.

No. 12

JAN VAN GOYEN

DUTCH: 1596—1656

HARBOR SCENE

(Panel)

Height, 16 inches; length, 26 inches

SHALLOW harbor waters are made turbulent by a stiffening breeze, their dark waves white-crested and spindrift scudding over them. These fill the picture from a low point of land in the left middle distance to a jetty built out from the right near the foreground, the open sea filling the distance. Near at hand, heading out beyond the jetty on whose point stand old salts looking seaward, is a heavy sailing boat with numerous people aboard, and other craft are seen in the offing, one a tall-masted ship. The windy greenish-blue sky is filled with fleeting gray and yellowish clouds.

Signed on the jetty, V. G.

No. 13

FEDERIGO ZUCCHERO

ITALIAN: 1543—1609

PORTRAIT OF THE LADY ELIZABETH DACRE

(Panel)

Height, 17½ inches; width, 13¼ inches

Elizabeth, daughter of Thomas Lord Dacre of Gillesland, married in 1577 Lord William Howard ("Belted Will"), third son of Thomas, fourth Duke of Norfolk. Lord William was Commissioner for the Borders.

HEAD and bust portrait of a dignified young lady of regular features, her face of oval contour, hazel eyes and hair of a rich red, the eyebrows partaking of its hue. Her complexion is of the sort called transparent, the faintest pink showing in her cheeks and being diffused more or less throughout the face. She wears a most elaborate gown of black velvet and luxurious gold embroidery, with a lace yoke, a collar of jewels, and her chin is partly screened, buried as it is in the high sixteenth century lace ruff, shaped in scrolling folds, a correspondingly elaborate lace headdress mounting over the loosely puffed red hair. Background of warm reddish brown. Inscribed at the upper left: "Ætatis suæ 20; 26 Augusti, Ao. 1575."

No. 14

JAN DE BEIJER

Swiss: 1705—1768?

A RIVER SCENE

(Panel)

Height, 16 inches; length, 19 $\frac{3}{4}$ inches

UNDER a bright sky of intense blue in which vaporous gray clouds are drifting, a river valley in a well-wooded country is displayed, with an animated scene in the foreground. The river comes into view among distant trees that extend to a low horizon, two boats with brown sails proceeding away in the middle distance, and in the foreground sweeps past a bluff shore on the right which is surmounted by a castle. Here a horse and some people are being ferried over in a punt, and a company of travelers have just landed from another small boat. In a road cut into the tree-crowned bluff, men are seen driving animals of the farmyard up the hill.

Signed at the lower right, JAN DE BEIJER, 1729.

No. 15

P. DE KOENINCK

DUTCH: 1619—1688

THE FERRY

(Panel)

Height, 16 inches; length, 19 $\frac{1}{4}$ inches

A RIVER of Holland is blue and green with reflections of a fair sky and the trees and grasses that line its banks. It swings into the picture around a low grassy point on the left, in the middle distance, across which is seen a conical windmill, its arms motionless. The farther bank is a mass of trees, while along the point flags rise out of the shallows and some cattle have waded into the water to drink. Approaching in the foreground is a heavy rowboat, filled with peasants and milk cans, a dog seated on its bow, and one of the passengers pointing out something ashore to a maid buxom and a little sceptical. Beyond the ferry are several sailboats with canvas of soft grays and yellows.

Signed at the lower right.

No. 16

ROBERT LADBROOKE

ENGLISH: NORWICH SCHOOL; DIED 1842

***VIEW NEAR SWAINSTHORPE ON THE
RIVER YARE***

Height, 16¾ inches; length, 21 inches

THE gray roof of a thatched cottage, with dormer window of diamond panes and a red chimney from which a wisp of smoke curls in the gently-moving air, rises from a thick enclosure of trees in the middle distance on the left, on the farther side of the narrow, limpid stream, which crosses the picture. Beyond are far blue hills. On a low bridge, in a road winding about the cottage enclosure, a buxom, bonneted woman in red holds a child seated on the bridge rail, that he may watch the voyage of a toy boat set afloat by another boy sitting on the green hither bank of the stream, in the central foreground. Here on watch also, resting on a style, is a man smoking a pipe, accompanied by a woman stolid as he and holding a cup of cheer. Across the stream on the right beyond them, the opposite steep bank is green with short, chunky trees, one of them pollarded.

No. 17

FLEMISH SCHOOL

PORTRAIT OF A LADY

Height, 21 $\frac{3}{4}$ inches; width, 17 $\frac{3}{4}$ inches

HALF-LENGTH portrait of a lady in middle life, represented in full-face, turned very slightly to the left. She is in a Dutch cap or headdress of brown, with dark stripes, and wears a dark greenish-black dress with tight, tapering bodice, full, plaited sleeves and wide-spreading skirt. A deep collar of silvery white edged with lace encircles her neck, depending to a split point before her breast, and a high upstanding white gauze ruff spans her shoulders, rising high behind her head. She is in full light against a dark neutral ground, and her expression is one of conscious dignity.

No. 18

PHILIPS WOUWERMAN

DUTCH: 1619—1668

A COMBAT BETWEEN HORSE AND FOOT

Height, 17 inches; length, 21½ inches

A BATTLE is taking place on the broad flank of a hill which slopes from the left. On top of the mound are mounted officers giving directions, and marksmen crouching below them, silhouetted against a white sky which turns to blue overhead. Emerging from the left in the foreground, in the shelter of the hill, are musketeers afoot, firing, under a red battle-flag waved aloft, upon warriors on horseback coming around the hill from the right. Midway, the struggle exhibits hand-to-hand combats with clubbed muskets, a drummer kneeling beats his drum, and beyond in the middle distance dense smoke rises in a cloud from the hillside.

Signed at the lower right, P. W.

No. 19

EUGÈNE ISABEY

FRENCH: 1804—1886

A SHIPWRECK

Height, 17¾ inches; length, 23¾ inches

A TERRIFIC sea is on and mountainous waves are having their will of defiant man. The sky is black, its hue only made the more ominous by flashes of yellow and a light streak on the water in the distance. Close at hand the water is a cold, gloomy and forbidding green, tossing to gray-white crests. Here small-boats are struggling with sail and oar in the turmoil, rescuers and rescued from a great ship going to her doom in the tumult just beyond them crowding their capacity and the best efforts of willing aid in the last emergency. The costumes of the people are of many colors. Women are in the throes of suffering. The great ship just ahead, abandoned, has turned on her side and is rolling under.

No. 20

GEORGE VINCENT

ENGLISH: 1796—1832

LANDSCAPE—A COPY OF HOBBEMA

(Panel)

Height, 19 inches; length, 23 $\frac{1}{4}$ inches

THE original by Hobbema is in Lord Trevor's collection and is well known. The scene is a broad Dutch landscape of woods and open fields, on a summer day with a fair blue sky in which gray and white clouds hang low. In the middle distance, near the center of the composition, a group of gray mill buildings with steep roofs and tall water wheels spans a stream which comes winding to the foreground, where a peasant woman has led one of her cattle into it to drink. The mills and whole middle distance and the far distance are in bright sunlight, while the foreground is shadowed. The banks of the stream are rough land, and on the left two boys are walking.

From the Collection of C. W. Curtis, Esq., Kearsney Abbey, Dover.

No. 21

THOMAS DE KEYSER

DUTCH: 1596(97)—1667

*EDWARD MONTAGU,
FIRST EARL OF SANDWICH*

Height, 24 inches; width, 19½ inches

Sir Edward Montagu, Knight, K.G., P.C.; M.P. for Huntingdonshire, 1644-1647; a distinguished parliamentary general and later Lord High Admiral of England. Created Earl of Sandwich, 1660; fell in the great sea battle with the Dutch, off Southwold Bay, 1672.

HEAD and shoulders portrait of a young man with long head, well chiseled features, pale complexion with just a tinge of color, and quiet, dark eyes. He is turned a little to the right, face almost full front and in a strong light which makes a short, pronounced shadow beside his prominent, sensitive nose. His garb is dark and he wears the long dark wig and deep, flowing, white lace collar of the period.



No. 22

PATRICK NASMYTH

SCOTCH: 1787—1831

***VIEW FROM HAMPSTEAD OVER
THE WEALD OF HARROW***

Height, 18 inches; length, 24 inches

IN the foreground an informal field road, entering the picture from the right, passes between a green mound which forms a near-by horizon behind it on the right, and a pool on the left that is bordered by bushes, beyond which the road loses itself in the wild lands of hill and valley. At the foot of the mound is a blasted tree, surrounded by groups of green and brown brush, and green and brown bushes border the pond, a patch of whose surface is silvered by reflections from white clouds floating in banks of gray in a light blue sky. Near the pond a man and woman of the countryfolk are conversing, and in the distance are to be found other figures, and cattle.

From the British Institute, 1829; No. 453.

No. 23

THOMAS BARKER OF BATH

ENGLISH: 1769—1847

HERDSMAN WITH CATTLE

Height, 19 inches; length, 26 inches

ON a warm summer afternoon, with a turquoise-blue sky, and clouds just tinged with delicate hues of sunset, a herdsman and his cattle have assembled from a rough moorland, about an aged tree standing alone at the extreme right of the foreground. His cattle are red, brown and tawny, and some are white faced, and they are walking slowly or lying down at the herdsman's feet, as he stands with shirt-front open, leaning on his staff. To him has come a young woman from the harvest fields, who stands with back to the spectator, one arm resting against the tree and in the other holding a sheaf of grain. Lying at the base of the tree an alert dog watches over all.

Signed at the lower right, TB in monogram.

No. 24

SIR JOSHUA REYNOLDS, P.R.A.

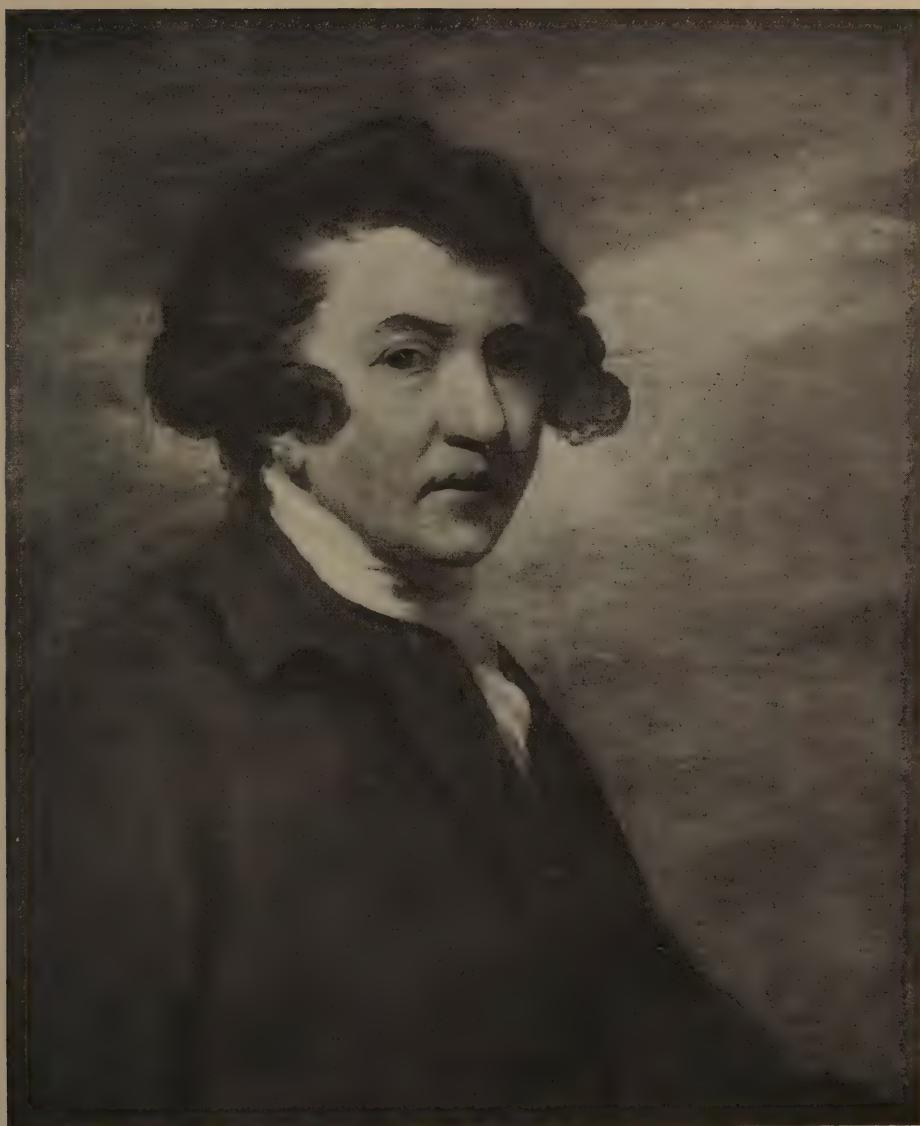
ENGLISH: 1723—1792

PORTRAIT OF THE ARTIST BY HIMSELF

Height, 24 $\frac{1}{4}$ inches; width, 20 inches

Given by Sir Joshua to S. Bowering, Esq. Left by him to his son, S. Bowering 2nd, who bequeathed it to his son, S. Bowering 3rd. By him given to his niece, Mrs. Charles Hall, from whom the present owner purchased it. More than a score of portraits of Sir Joshua by himself are known to collectors. This one most closely resembles the one in which he wears a painter's hat, now hanging in the National Gallery, London, though the Duke of Wellington some years ago showed to the late owner of this canvas one very similar, with the exception that in it Sir Joshua is depicted in spectacles.

THE painter has represented himself in head and shoulders, nearly at half-length, seated and facing the right, three-quarters front. He is in the prime of life, with ruddy cheeks, and looks with analytic gaze keenly at the observer. A mass of brown hair with amber notes crowns and envelops his head like a loosely-hanging cap, brushed back from his right temple where the light is high and strong. He wears a white stock, and a coat and waistcoat of rich brown with reddish notes. The background is in the tones of a greenish-blue sky with white and gray clouds.



No. 25

SCHOOL OF VAN DE VELDE

(PIETER VAN DER LEEUW?) : 1644—1704

MARINE

(Panel)

Height, 20½ inches; length, 24 inches

IN a green rolling sea chopped with short white crests a number of seventeenth century ships are seen plowing along in various directions, their gray, cream and brownish-yellow sails and red flags and pennants bellying and flying in a stiff breeze. Yellowish-gray clouds banked along the horizon are rising and darkening overhead in a light turquoise sky. Coming on close at hand in the right foreground is a ship with a bold figurehead and a numerous company aboard, and big square sails, while a smaller vessel of fore-and-aft rig is passing out under her stern, crossing the bows of another square-rigger, and other ships are seen in the distance.

No. 26

J. F. DE TROY

FRENCH: 1679—1752

HEADS OF NYMPHS

Oval: Upright diameter, 26 inches; horizontal, 21½ inches

Two fair-haired, comely and alert nymphs are presented at half-length, one with golden hair looking down upon her shorter or seated brown-haired sister, and laying a caressing hand on her nude shoulder, admiringly. The shorter one, from whose rounded breasts a robe of softly mingled colors has fallen, holds a laurel branch in her hand as she catches lightly her drooping robe, and looks up with gratification, recounting something to her companion with animated expression. In her hair, which is bound with a red ribbon, is a yellow rose set off by green leaves. The taller nymph is gowned in pale brownish-green with light golden notes, and wears a jewel suspended on her breast by a ribbon of dark rich yellow. Background in the notes of a greenish-blue sky.

From the collection of Lady Chandos-Pole, Harrington House, Kensington Palace Gardens, London.

No. 27

SIR PETER LELY

GERMAN-ENGLISH: 1617—1680

PORTRAIT OF LADY SHREWSBURY

Height, 29½ inches; width, 24 inches

HALF-LENGTH portrait, the hands not appearing, of a lady of mature youth clad in a tight-fitting bodice of white satin with narrow shoulders and wide, loosely puffed sleeves. With figure turned slightly toward the right she turns her face almost squarely to the front and directs the glance of her bright eyes a little to the spectator's left. Draped low behind her and falling lightly over her left arm is a blue mantle whose folds reflect white lights. The corsage is low, about her neck is a string of large pearls, and she wears long pendant earrings. The light falls strongly on her face and breasts, and her head is framed in dark brown hair which falls in ringlets to her shoulders. Her cheeks are pink-tinged and the lips of her small mouth a full red. Painted within an oval on a rectilinear canvas, the background of dark neutral tones.

No. 28

ITALIAN CINQUECENTO SCHOOL

DOMENICO BECCAFUMI (?): 1488?—1551

QUEEN ESTHER AND HER MAIDENS

Height, 22 inches; length, 35 inches

IN an open court or street among palaces the Queen is seated between two of her women, engaged at spinning. She is in red and a brilliant yellow and wears a crown. The gowns of the women share in the red and have pale blue in addition. Near by a cat is seated in solemn attendance. On the right, emerging from an entrance, two more of the Queen's maidens approach, also industriously occupied, with the spun fleece. They are tall, and robed in red, green and brown. In a street in the background are two men.

From the collection of the Prince Piccolomini, Siena.

No. 29

SIR WILLIAM BEECHEY

ENGLISH: 1753—1839

THE HON. MRS. VERNON

Height, 30 inches; width, 25 inches

THREE-QUARTER length portrait of a handsome matron with brown eyes and dark eyebrows, small mouth and very rosy cheeks, and the suggestion of a comfortable double chin not unbecoming. Her brown hair is wound about her head, with curls protruding over eyes and temples. Her right arm, akimbo, brings the hand into view; the left arm hangs at her side and the hand is not in the picture. She wears a loose white gown, girdled high in the effect of pronounced breast plates, with square-cut corsage, and gauze insertion terminating in the lace collar enfolding her neck, and shoulder sleeves which continue in gauze over the forearms, whose pink flesh is revealed through the transparency. She is seen against a background of tree trunks and foliage, and a conventional landscape, in amber and olive tones relieved with red and blue.

From the Royal Academy of 1816; No. 83.



No. 30

ITALIAN CINQUECENTO SCHOOL

DOMENICO BECCAFUMI (?): 1488?—1551

***PHARAOH PURSUING THE ISRAELITES
TO THE RED SEA***

Height, 20 inches; length, 36 inches

A GROUP painting of naïve simplicity and primitive imagination. On the right Pharaoh in gorgeous helmet, brilliant red robes and riding a huge sorrel horse is accompanied by lancers and halberdiers, afoot and ahorseback, who press around him, the two nearest mounted respectively on a white horse and a black one. Over the gray-helmeted soldiers is to be seen a small forest of upright lances, representing the additional troops coming up in the background; and leading on ahead at the left is a host of horsemen on the way to the bed of the sea, beyond which are to be seen city buildings on a hill.

From the collection of the Prince Piccolomini, Siena.

No. 31

BELOTTO

(BERNARDO BELOTTO CANALETTO)

VENETIAN: 1724—1780

THE CANAL REGIO

Height, 24 inches; length, 38 inches

THE canal, a dark, translucent green, occupies the foreground on the right, extending leftward toward the distance, its farther bank on the right intersected by a narrow branch canal. The left foreground is the foot of a ferry street; two pompous citizens are in conversation there, an idler lolls, and two fruit vendors amuse themselves, on the heavy stones; and the gondolas of the *traghetto* are lined along the gangplanks within their cribs or slips. Across the canal the buildings reveal a mingling of soft grays, rose, browns, greens and yellows, and from a campanile swings an old-rose flag. The sky, a dark bluish-green, is veiled in tenuous clouds.

No. 32

JACOB DE BRAY

DUTCH: 1625?—1680?

THE LUTE PLAYER

Height, 31½ inches; width, 23½ inches

A canvas that has been compared favorably with this artist's great work, "The Painter and His Family," which hangs in the Presence Chamber of King William III at Hampton Court palace.

A YOUNG lady of genial expression and easy dignity of mien is represented at three-quarter length, standing, near the outer wall of a gray stone structure which comes into view on the right, against an atmospheric background on the left. She is clad in rich emerald-green, with an olive-brown bow at the hip, laced bodice over a white underwaist with low corsage, which comes to view again in lace cuffs emerging from the full, flowing green sleeves, and a tiny thread of a necklace encircles her throat. Her smiling face is turned slightly to her left, whither she gazes with large brown beaming eyes, and is framed in dark chestnut tresses that dangle in ringlets over her shoulders and breast. She holds lightly and fingers gracefully a large lute.



No. 33

JOHN OPIE, R.A.

ENGLISH: 1761—1807

PORTRAIT OF JOHN GURNEY, JUNIOR

Height, 30 inches; width, 24½ inches

Exhibited at the British Institution under the title “The Little Flute Player.” John Gurney, Jr., son of John Gurney of Earlham and Statira Hood. A fancy portrait of him appears also in “The Fortune Teller,” by Opie.

A BRIGHT-FACED boy well on his way to young manhood is enjoying himself playing the flute. He is pictured seated at the foot of a great tree, which at the left merges with a nebulous background while on the right appears a landscape, with a distant figure disappearing down a path leading toward wooded land. The young Gurney is seen at three-quarters length, clad in brown, with a black stock and upstanding collar, and a “little old man’s” cap of yellow fur with black visor. Holding his flute ready for the next note, he pauses to look up at the spectator, with a bright eye and a smile, the sunlight full upon his chubby and rosy face and casting the shadow of his visor upon his forehead. Beside him is a book and roll of music.



No. 34

SIR HENRY RAEURN

SCOTCH: 1756—1823

THE HON MRS. BUSHELL

Height, 30 inches; width, 25 inches

Exhibited at the Raeburn Exhibition, Edinburgh, 1876, under the anonymous title, "The Old Lady with the Large Cap." Praised by Robert Louis Stevenson in "Virginibus Puerisque," in the essay, "Some Portraits by Rabeurn":

"There are some capital old women . . . such as Mrs. Colin Campbell of Park, or the anonymous 'Old Lady with a Large Cap,' which are done in the same frank, perspicacious spirit as the very best of his men. He could look into their eyes without trouble; and he was not withheld by any bashful sentimentalism from recognizing what he saw there and unsparingly putting it down upon canvas."

THE perspicacity and frankness are seen at a glance. The honorable lady is portrayed at three-quarter length, comfortably seated, looking directly at the spectator, her aged features eloquent of life and her keen eyes revealing a spirit undaunted, almost expressing a challenge, unafeard of her philosophy of existence. She is presented in full face in a strong light, figure also squarely to the front. Her right hand resting on a table or arm-rest, the index finger keeps the place in a closed vermilion-bound volume lying on her lap, and the left hand is brought over also to fall upon the book, lightly holding her reading glasses. She is dressed in black, with a white underwaist or chest wrap, a brown fur boa hangs about her shoulders, and she wears an all-encompassing white cap with lace frill.

Reproduced in THE CONNOISSEUR, London, December, 1914.



No. 35

SIR WILLIAM BEECHEY

ENGLISH: 1753—1839

PORTRAIT OF ADMIRAL BERKELEY

Height, 30 inches; width, 25 inches

The Hon. George Cranfield Berkeley, K.B., G.C.B., second surviving son of Augustus, fourth Earl of Berkeley. Born, 1753; died, 1818. Married Emily Charlotte, sister of the Duke of Richmond. Entered the Navy, 1766, and in 1805 was appointed to the command of the Halifax station. It was during his incumbency there and under his direct orders that the Leopard engaged the United States frigate Chesapeake, in 1807, a combat which led to a prolonged diplomatic correspondence and was one of the primary causes of the war which was precipitated five years later.

A FLORID man, with indications of a choleric temperament, though with a certain severe kindliness of features withal, the admiral appears at half-length, standing, against a dark, rich red drapery, beneath a corner of which is to be seen a decorative landscape. He is turned to the left, three-quarters front, and is observed almost in full face. He is large, broad-chested, full-bodied, with broad head and the heavy jowls of a good eater. He wears the white wig of the day, white waistcoat and *jabot*, and a rich dark green velvet coat with large gold buttons.



No. 36

SIR GEORGE HAYTER

ENGLISH: 1792—1871

PORTRAIT OF MRS. GURNEY

Height, 30 inches; width, 25 inches

THREE-QUARTER length portrait of a young matron, seated and facing the left, three-quarters front. Her face is plump, with the fresh English complexion, her large eyes are blue, and her dark chestnut-brown hair projects in tight ringlets over her temples from beneath an ornamental lace cap adorned with flowers which conforms tightly to her head. More lace circles her throat and edges her loosely fitting gown of solid turquoise-blue, and on it is displayed at the breast a large topaz set within a border of small pearls. She has looked up from a leather-bound book which she has been reading, and still holds in her hands, which are folded one over the other and rest on a green-covered table in front of her.



No. 37

BARTHOLOMEUS VAN DER HELST

DUTCH: 1613—1670

*PORTRAIT OF WILLIAM RUSSELL,
DUKE OF BEDFORD*

Height, 30 $\frac{1}{4}$ inches; width, 25 $\frac{1}{4}$ inches

William Russell, Duke of Bedford, K.G., K.B., P.C., General of Horse during the Civil Wars; born 1614, died 1700. Dr. Waagen, the German critic, in his work on the national art treasures of England, says (Vol. II, page 227): "An excellent work of this great painter's best time."

THE noble lord is depicted at half-length, sitting, facing the right, three-quarters front, his face turned still more to the front and eyes directing their glance over his right shoulder. His brown hair or wig, brushed flat over his head and forward in curling wisps over his retreating forehead, is full and bushy at the sides and at the back of his neck, where it falls well down the broad and deep lace-bordered white collar which spreads across his shoulders. His apparel is of rich deep olive-green velvet, with gold buttons and embroidery, and vertically slashed sleeves exposing white satin. Neutral background of light and dark olive notes.

From the collection of the Hon. Edmund Phipps.



No. 38

PIERRE MIGNARD

FRENCH: 1612—1695

LA COMTESSE DE BETHUNE-HESDIGNEUL

Height, 30 inches; width, 25 inches

THREE-QUARTER length standing figure of a tall and graceful young woman, facing front, head turned slightly to her right and steady glance in the direction of the spectator. She wears a plain and rich gown of pale old-rose lined in light turquoise, with low corsage and elbow sleeves, from which short white undersleeves emerge, which is brilliantly relieved by a mantle of deep emerald, loosely twining. In her right hand she has caught up lightly her full skirt. Her dark hair, long curls of which are trained over one shoulder, is adorned with a small bouquet. She appears in a strong light against a dark olive background, with folds of a rich brown portière draped in an upper corner.

No. 39

SPANISH SCHOOL

(FEDERIGO BAROCCIO, 1526—1612, when painting under
Spanish influence?)

**FREDERICK, PRINCE OF URBINO (1605?—1623),
AS A CHILD (Godchild of Philip III of Spain)**

Height, 35 inches; width, 23 inches

Federigo Ubaldo Giuseppe, Prince of Urbino, son of Francesco Maria, Duke of Urbino, and the Lady Livia della Rovere his second wife, married the Princess Claudia, daughter of the Grand Duke Ferdinand of Tuscany. This canvas closely resembles the portrait of him in the altarpiece of San Filippo, S. Angelo in Vado, in which the young prince, similarly attired, is being presented by his patron saint to the Madonna and Child. Another portrait, painted a few years later, which shows the young prince clad in armor, is in the collection of Andrew Coventry, Esq., of Edinburgh; and a small bust chased in gold is in the sacristy of the cathedral at Gubbio. (See "Memoirs of the Dukes of Urbino," by J. Dennistoun.)

THE noble infant is portrayed at full length, standing, in the attitude of stepping forward toward the left, and looking squarely at the observer. In his right hand, extended, he clasps a pet bird, and in his left, which drops at his side, a silver rattle with bells. His brownish-golden hair is shaggy about brow and temples and partly covers his ears. His eyes are large and dark, with an expression of infantile wisdom, and his cheeks plump. He is garbed in rich red brocade elaborately adorned, over a gray satin undercoat whose sleeves end in turned-back lace cuffs, and he wears a broad white collar edged with lace. A bright light from the right casts his shadow on the floor. On the wall over his head is the inscription:

E O
“FEDERIGO PRINC-D,URB, DI'ETA D,UN ANO, 1606.”

No. 40

FRANCIS COTES, R.A.

ENGLISH: 1726—1770

PORTRAIT OF THE COUNTESS OF CRAVEN

Height, 36½ inches; width, 28¼ inches

A portrait of the Countess at an earlier period of her life is the well known one by Romney, now the property of the English nation.

IN the present canvas the Countess appears in the full bloom of a youthful maturity, posed at three-quarter length against a background of brownish depths on the one hand and an airy turquoise sky on the other. Her presence fills the picture in more than the usual sense, portrayed as she is in natural and adorned splendor, with a wealth of magnificent red hair piled high over her head and curling down in front of one shoulder, and wearing coils of golden-amber beads, and a mantle of crimson velvet over her gauzy gown of white. The mantle appears only at her left, and her white gown, whose loose flowing sleeve is bound by an armlet, shows in a broad expanse of light folds over her right shoulder and exposes generously her neck and breast. With figure slightly to the right, her face is turned toward the left, where her glance is directed, the face being seen nearly full, with red cheeks and an incipient smile.



No. 41

GILBERT CHARLES STUART

AMERICAN: 1756—1828

PORTRAIT OF JOHN WILLET HOOD

Height, 42 inches; width, 24½ inches

John Willet Hood, Rear Admiral of the Red, Vice Admiral of the Coasts of Devonshire and Cornwall, Lord Warden of the Stannaries.

THE admiral is portrayed in rich dark blue coat with broad revers and buttons of dull gold, its scarlet lined collar turned outward and bent down upon the shoulder. He wears a white stock and gracefully arranged *jabot*, and a small gray-white wig. He faces the left, nearly three-quarters to the front, with fixed, steady gaze straight ahead. His eyes are blue and his cheeks rosy, and the flesh tones throughout are in the crisp, fresh rendering characteristic of the painter. With the light concentrated on the head and dimming as it falls upon the figure, the subject is seen against a neutral background of olive tones shading into brown.



No. 42

JOHN OPIE, R.A.

ENGLISH: 1761—1807

LIEUTENANT GEORGE HOOD ROBINSON

Height, 37½ inches; width, 31 inches

Made captain when only twenty-one years old and placed in command of H.M. sloop-of-war *Wolverene*, of twelve guns and seventy men. Gallantly distinguished himself in attacking and defeating two French luggers of superior force, off Boulogne, on January 3, 1801, and died in consequence of his wounds. (His mother was Maria Hood.)

THE young lieutenant is represented at three-quarter length, in a dark dress uniform with naval buttons and further relieved by a white *jabot* and waistcoat. He is facing the left, three-quarters front, his face turned to look full at the spectator with frank, unaffected glance. He has a closed spyglass in one hand and the gold hilt of his sword appears below it. His brown hair falls carelessly over his forehead, and his face is of delicate and warm color. Included in the background is a glimpse of the sea, with a group of people about a boat on the shore.

No. 43

PAULUS VAN SOMER

FLEMISH: 1570—1621

PORTRAIT OF MISS ELIZABETH MORRISON

Height, 40 inches; width, 25 inches

Elizabeth, daughter and sole heir of Sir Charles Morrison of Cassiobury, Hertfordshire; married Arthur Capel, first Baron Capel, who, for his attachment to the Royalist cause, was beheaded in Old Palace Yard, London, March 9, 1648.

THE young lady, little more than a girl, appears at nearly full length, in the open air, out for a garden walk. Her movement is toward the left and she has paused, turning three-quarters front, her head still further turned toward her left shoulder and her eyes directed in modest, placid gaze, almost in quiet wonderment, at the spectator. She is gowned in a rich, soft, dark yellow over pale blue, with white lawn sleeves and a soft green trimming at the shoulder, which is further decked with flowers that garland her corsage. Her small high waist is girdled with a bright red sash, tied in an upright bow. A broad-brimmed circular hat lined with blue, turned up at one side and adorned with flowers, worn on the back of her head, encircles or frames her small youthful face, and she carries a sort of small hoe over her shoulder. In the background are sheep on a green bank and classical buildings and ruins.

No. 44

CANALETTO (ANTONIO CANALE)

ITALIAN: 1697—1768

THE RIALTO BRIDGE

Height, 24 inches; length, 39½ inches

THE Grand Canal enters the picture at the left, in transparent shadow, the buildings on its farther bank red and brown, and boats taking on baled merchandise near the center of the composition at the quay on the nearer side. Here, too, strollers are observed, in the sunlight, which breaks full upon the Rialto bridge beyond them at the right, which is seen obliquely, with gondolas and market boats in view beneath the arch, the brown booths above it, and the various neighboring buildings beyond appearing under a blue sky in which rolling white and gray cumuli float.

No. 45

LUDOLF BACKHUYSEN

GERMAN (born), 1631—(died Amsterdam) 1709

"THE OAKEN WALLS OF OLD ENGLAND"

Height, 37½ inches; width, 36 inches

A MARINE of spirit, and with spirit of the olden time, by the man who above others steeped himself in the moods of old ocean in calm, in place of the agitation preferred and rendered by Willem van de Velde, with whom this artist is always grouped. Backhuysen, from study and painting of the very ships in harbor, where he could study them, enforced himself upon the critics of all countries where marine attraction held sway, and his maritime productions are catalogued in several of the best known European museums, including the Louvre and (subject to correction of the map of Europe), Antwerp, besides other galleries. In the present canvas, old ocean, rolling and tossing in careless turbulence, is green and gray with restless motion and rippling crests, under a sky massed with dark clouds driven by a stiff wind, threatening storm but not frightening the sailors of three sturdy British ships, though they are making preparations to shorten sail; rifts in the clouds reveal a sky of fairest turquoise-blue, and gulls are soaring high. The three ships, with high poops and grizzled beaks, are of about the period when the Dutch predominated in New York, and the nearer one seems to be of about twenty guns. On each the Union Jack flies from the smart little spritsail-mast, and on one from the main also, and the greater flag flaunts itself above the taffrails, while pennants stream from the tops. The nearer ship comes on headed to the left, with a follower on the same course, while the third holds toward the right, all with sails bellying, the former with canvas yellowish-brown, the latter's gray.

From the Bredel Collection.

No. 46

SALVATOR ROSA

ITALIAN: 1615—1673

JACOB'S DREAM

Height, 28 inches; length, 41 inches

JACOB reclines on a low mound in the left foreground, at the foot of a lightning-blasted tree, one arm dropping over the side of the mound, the other thrown back over his head, his face peaceful in sleep and turned toward the spectator. At his feet rests the ladder, which rises out of the picture, with the angels ascending and descending, seven of them in view, with spread wings and rich draperies of softly brilliant hues. The landscape at the right is one of rugged bluffs and sparse, wind-blown trees, some precipitated to the valley in Nature's storms, the whole in mellowed tones of brown with soft green. The sky is massed with rolling clouds.

No. 47

SCHOOL OF SCOREL

(JAN VAN SCOREL, DUTCH: 1495—1552)

ADORATION OF THE MAGI

(Panel)

Height, 40 inches; width, 30 inches

THE nude Christ-child reclines on straw in a heavily built manger in the center of the composition in the foreground, the Mother on the right lifting a covering of gauze and the infant St. John approaching with clasped hands behind her. On the left an aged man in green and deep red kneels devoutly, two men of fewer years standing behind him, one with a shepherd's pipe and the other holding a long staff. A young female figure is kneeling at the head of the cradle, and from a building in the right middleground a couple are approaching, the man bearing a lamb for the sacrifice. An ox and a saddled ass are near by, amidst a background of buildings, ruins, and a green mountain on whose slopes more figures are seen, among white flocks. The costumes of the principal figures are in rich colors, and the hues of the background are mellow brown and green.

No. 48

CANALETTO (ANTONIO CANALE)

ITALIAN: 1697—1768

CHURCH OF SAN GIORGIO MAGGIORE

Height, 28 inches; length, 43½ inches

SAN GIORGIO in mellowed grayish-yellow and rose-red stands in the right foreground, numerous Venetians in soft rich colors grouped on the broad esplanade and the steps at which a gondola is just making a landing. Beyond, on the right, rise the tall masts and squared yards of shipping. On the dark green water of the lagoon to the left are other gondolas and sandolas, and a sailing ship at anchor comes into view, while in the clear distance are grouped the Prigione, the Ducal Palace with the domes of San Marco rising over it, the Clock Tower beyond the Piazzetta, and the Campanile towering above the Libreria. The sky is brilliant turquoise.

No. 49

EUSTACHE LE SUEUR

FRENCH: 1617—1655

MADONNA OF THE FIGS

Height, 41½ inches; width, 35 inches

At the edge of a thick wood with warm brown trunks and dark green foliage, forming a nearby background on the right, the Madonna kneels on a ledge of olive-yellow ground, the Child astride her knee reaching for a fruit offered by an angel kneeling at the mother's side. Beyond at the left the ledge gives way to lower ground and the termination of the wood discovers a distant landscape and colorful sky. The Madonna is in warm pink with a rich cerulean mantle and tea-rose mantilla, and facing the left extends a hand toward a basket of purple fresh figs, plums and golden fruit, lying on the ground, from which the angel has plucked the offering to the Child. The angel, shoulder nude, is draped in golden yellow and pale turquoise, with turquoise wings and darker yellow hair; and expression in each of the group, in figure and feature, is wrought with careless care and simplest eloquence.

No. 50

ANTONIE PALAMEDESZ

DUTCH: 1600—1673

INTERIOR WITH FIGURES

Height, 32 inches; length, 44 inches

IN a plain but spacious great hall, with light entering from high windows on the left, a large company are gathered for general and individual enjoyment. More than thirty figures are to be found, men and women in costumes varicolored and rich. In the center of the floor a spry cavalier is prancing up to a demure partner, while a woman at the harpsichord and another with a lute play for the dance, and others of the company who are grouped about the harpsichord sing while watching the two dancers with amusement. The rest of the assemblage, seated or standing around the hall, are in considerable part engaged at amorous gallantries more sentimental than hardy.

No. 51

HYACINTHE RIGAUD Y ROS

FRENCH: 1649—1753

***PORTRAIT OF PHILIPPEAUX, CONSEILLER
ET GARDE DES SCEAUX***

Height, 46½ inches; width, 33½ inches

THE statesman is represented in all the pomp of personal display of an age of magnificence. His rich apparel includes a soft-gray coat heavily embroidered in silver, with lace cuffs, a silvery-white stock continued in *jabot* effect through the arrangement of the long ends, which finish with whole clusters of strings of pearl, an undercoat of pale blue adorned in red, a turquoise mantle; and his breast is crossed by a broad band of brilliant cobalt. The outer coat is lined in mauve, and the chapeau on his knee supports feathers of crushed-strawberry hue. He is seen at three-quarter length, sitting in a carved gilt chair upholstered in crimson and green, under a rich drapery of brown and olive notes, figure to the right, face turned almost full to the front, and he wears a huge gray periwig. Beyond a landscape background is the rose of a sunset sky.

Signed on a document in the sitter's hand, RIGAUD.

From the Baudot sale, Paris.

No. 52

SCHOOL OF BOUCHER

FRANÇOIS BOUCHER, FRENCH: 1703—1770

PARIS AND CÉNONE

Height, 36 inches; length, 48 inches

PARIS is presented in garb of scarlet, yellow, blue and white, leaning from a low coping at the left to the twisted trunk of a tree at the center, to which he is binding playfully the up-raised arm of Helen's predecessor, who reclines, nude, on white and blue draperies at the foot of the tree. She is painted at full length, with fine foreshortening of the thighs, her feet projected among the leaves of plants growing at the edge of a pool. Her head is raised, though her glance is directed downward with a pleased smile, and her right hand, as she supports herself on her elbow, raises a pointing finger to the ardent wooer, who is toying with her tresses and with her bound left arm lifted above her head. In the landscape background two other figures are seen, one a nymph pursued.

No. 53

JACOPO CARRUCCI DA PONTORMO

FLORENTINE: 1494—1557

VENUS AND AMORINI

Height, 47 inches; width, 41 inches

VENUS here is crowned and clad. She is presented in three-quarter figure, seated, the figure turned slightly to the right and her face turned to the left as she looks fixedly over her right shoulder. A nude and winged amorino, standing, clasps his hands upon that shoulder and might be whispering to her attentive ear. In front, leaning between her knees, is another amorino whom she is blindfolding. She is clad in a drapery of yellowish-white, the hue of mellowed marble, with a jewel at her breast clasping a rich malachite-green mantle, a jeweled armlet, and a jeweled coronet resting on her brown hair, some curling strands of which are brought forward over her breast. The background is a classical landscape.

From the sale of the Cardinal Marchio Collection, Rome, 1857.

No. 54

NOËL NICOLAS COYPER

FRENCH: 1692—1734

DIANE ET ENDYMIION

Height, 49½ inches; width, 39¾ inches

This canvas has been pronounced “A superb example of eighteenth century French art, which has excited the utmost admiration among collectors who have examined it, which the Marquis of Hertford, who had probably a greater knowledge of art than any other person then living, was most anxious to have for his house in Paris” (the marquis referred to being the founder of the Wallace Collection, now the property of the British nation).

ENDYMIION, nude, is in sitting posture, and seen nearly at full length, his head bent over his arm, fast asleep. His head is wreathed in brown curls, his cheeks are rosy, and rosy morn tinges his warm flesh, in a most successful arrangement of lights which characterizes the whole canvas. White and purple-lavender draperies fold over his limbs, and his dog is asleep with head against its master’s knee. Diana approaches from the left, bust nude and encircled by flowing scarfs of white and rich blue, and lays a gentle hand upon the beautiful youth’s shoulder. Her face is seen in profile as she bends toward and looks down upon him. It is impossible to look long upon the canvas without realizing a sense of the quality, depth, truth, softness and substance of the flesh tones, their warmth, freshness, coloring.

*From the sale of the collection of Sir T. Callis Detterer at Christie’s,
London, June, 1913.*



No. 55

JOHN LINNELL

ENGLISH: 1792—1882

*“THE VALE OF AVOCA,” COUNTY WICKLOW,
IRELAND*

Height, 36 inches; length, 50 $\frac{1}{4}$ inches

“Were scenes of such surpassing beauty on English shores, they would be a world’s wonder; if on the Mediterranean, the Baltic, or away in Egypt, tourists would flock to them in hundreds.”—SIR WALTER SCOTT.

THE beautiful vale celebrated in song by Moore stretches away from the observer’s point of view, between mountains of rugged grandeur under clouds of opalescent mist. Sunlight illuminates sturdy peaks and velvet slopes, and spots the valley with headland shadows, the light itself though bright yet subdued in the soft air. Through the valley winds a narrow blue stream, and in the foreground a fair and barefooted colleen is riding toward it on a bridleless donkey, knitting while she rides, and at the moment engaged in chaff with a goatherd resting on a bank, his flock around him. To right and left in the middle distance various figures of the countryside are to be seen on the moist green slopes.

No. 56

ALLAN RAMSAY

SCOTCH: 1713—1784

PORTRAIT OF JENNIE CAMERON

Height, 49 inches; width, 40 inches

THE handsome mistress of the Young Pretender, Charles Edward Stuart, is represented nearly at full length, standing and facing the spectator, her head turned slightly to the left, the calm eyes directed straight ahead. She is gowned in black, with a tight décolleté bodice and full, spreading skirt, the bodice sleeveless and covering an underwaist through whose gauzy material the pink flesh of her arms appears and which supplies a broad collar that spreads over the young woman's shoulders. Sleeves and corsage are decked with green-blue bows, that at the breast adorned with a pear-shaped pearl, and she wears a pearl necklace and carries a long ostrich plume. She has a Grecian nose and small Cupid's-bow mouth, large blue eyes and broad light eyebrows; her face is long and fair, with rose in the cheeks, and her hair is a rich chestnut. She wears a hat with long feathers.

No. 57

SIR WILLIAM BEECHEY

ENGLISH: 1753—1839

**LIEUTENANT-COLONEL THE HON. FRANCIS
WHEELER HOOD**

Height, 50½ inches; width, 40½ inches

Eldest son of Henry, second Viscount Hood. Born, 1781. Gazetted lieutenant-colonel of the Third Regiment of Foot Guards, May 16, 1811. Killed at Aire, March 2, 1814. "An officer of great promise and merit."—Wellington's Despatches, Vol. VII, page 346.

THREE-QUARTER length portrait of an active, vigorous man in an early prime, standing erect with shoulders squarely to the front, head turned toward the left. He is in full dress uniform, the scarlet coat brilliant with gold buttons and braid, and set off by a black stock. His hands rest one upon the other on the hilt of his sword, whose point is upon the ground straight in front of him. He has clearly modeled features, a ruddy complexion and yellow-blond hair, which is tousled. At the lower left are inscribed the subject's name and title, and the dates of his birth and death.

Exhibited at the Royal Academy, 1813; No. 296.

No. 58

ANGELICA KAUFFMANN

Swiss: 1741—1807

*ALLEYN FITZHERBERT, FIRST LORD OF ST.
HELENS*

Height, 50 inches; width, 40 inches

THE subject is a young man with almost feminine features, bushy brown curls, very pink cheeks and large brimming eyes. He is painted at three-quarter length, standing, leaning with his right arm on a shoulder-high mantel, the elbow flexed and hand drooping, a glove held in it. Figure to the front, he has turned his head toward his left, and his lips are parted as though speaking, a suggestion augmented by a gesture of his gloved left hand. His rich black costume is embroidered and slashed with gold and white, and he wears a loosely tied broad white collar of Byronic suggestion, with a deep border of lace. Over one shoulder and across his breast is drawn his black robe trimmed with brown fur.

THE REV. MATTHEW WILLIAM PETERS, R.A.

ENGLISH: 1745?—1814

***SHAKESPEARE NURSED BY THE TRAGIC AND
COMIC MUSES***

Height, 60 inches; width, 48 inches

Painted for Alderman Boydell. This canvas has a singular history. Boydell commissioned the artist to paint six pictures for his monumental edition of Shakespeare. This one, which was to form the frontispiece, was on Peters's easel at the time of his wife's death. The painter was so distraught at his loss that he felt unable to complete the painting in the time required, and Boydell engaged Romney to execute his well-known version of the same subject. The two pictures, so widely different in conception and treatment, make interesting subjects for comparison.

The figure of Tragedy in this picture is a portrait of Mary Isabella, youngest daughter of Charles, fourth Duke of Beaufort, afterward the wife of Charles, fourth Duke of Rutland.

Two graceful young women are seated in the center of the composition, before a conventional and imaginative background of landscape, clouds and flowers. Tragedy, with eyes veiled under drooping lids, on the right, holds the infant genius in her arms and on her lap, but sharing the happy burden with her sister muse, resting her own arm and the child's back upon Comedy's knee. Comedy, younger and happier, nestles against her sister's shoulder and holds out a posy with which the infant plays. He is nude, swathed in white. Thalia in white and rose has one fair breast exposed. Melpomene is gowned in dark canary-yellow and a greenish-blue. At their feet appear a comic mask and a cup and dagger.

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AND THEIR WORKS**

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CATALOGUE
NUMBER

BACKHUYSEN, LUDOLF		
“The Oaken Walls of Old England”		45
BARKER OF BATH, THOMAS		
Herdsmen with Cattle		23
BEECHEY, SIR WILLIAM		
The Hon. Mrs. Vernon	29	
Portrait of Admiral Berkeley	35	
Lieutenant-Colonel the Hon. Francis Wheeler Hood	57	
BEIJER, JAN DE		
A River Scene		14
BELOTTA (BERNARDO BELOTTA CANALETTO)		
The Canal Regio		31
BRAY, JACOB DE		
The Lute Player		32
CANALETTO (ANTONIO CANALE)		
The Rialto Bridge	44	
Church of San Giorgio Maggiore	48	
CARRUCCI DA PONTORMO, JACOPO		
Venus and Amorini		53
CATTERMOLE, GEORGE		
The Grave of “Little Nell”		4

CIPRIANI, GIOVANNI BATTISTA		
Cleopatra		3
COTES, FRANCIS, <i>R.A.</i>		
Portrait of the Countess of Craven		40
COYPEL, Noël NICOLAS		
Diane et Endymion		54
CUYP, AELBERT		
Three Boors Drinking		10
DELACROIX, EUGÈNE		
Study of a Horse		2
FLEMISH SCHOOL		
Portrait of a Lady		17
GOYEN, JAN VAN		
Mouth of the Meuse		11
Harbor Scene		12
HAYTER, SIR GEORGE		
Portrait of Mrs. Gurney		36
HELST, BARTHOLOMEUS VAN DER		
Portrait of William Russell, Duke of Bedford		37
ISABEY, EUGÈNE		
A Shipwreck		19
ITALIAN CINQUECENTO SCHOOL (DOMENICO BECCAFUMI?)		
Queen Esther and Her Maidens		28
Pharaoh Pursuing the Israelites to the Red Sea		30

KAUFFMANN, ANGELICA		
Alleyn Fitzherbert, First Lord of St. Helens		58
KEYSER, THOMAS DE		
Edward Montagu, First Earl of Sandwich		21
KOENINCK, P. DE		
The Ferry		15
LADBROOKE, ROBERT		
View near Swainsthorpe on the River Yare		16
LANDSEER, SIR EDWIN HENRY		
Study for Painting "A Highland Ferry"		1
LAWRENCE, SIR THOMAS, P.R.A.		
Sketch, John Kemble as "Hamlet"		8
LELY, SIR PETER		
Portrait of Lady Shrewsbury		27
LE SUEUR, EUSTACHE		
Madonna of the Figs		49
LINNELL, JOHN		
"The Vale of Avoca," County Wicklow, Ireland		55
McCORMICK, A. D.		
Landscape	6	
Landscape	7	
MIGNARD, PIERRE		
La Comtesse de Bethune-Hesdigneul		38
NASMYTH, PATRICK		
View from Hampstead over The Weald of Harrow	22	

OPIE, JOHN, R.A.		
Portrait of John Gurney, Junior		33
Lieutenant George Hood Robinson		42
PALAMEDESZ, ANTONIE		
Interior with Figures		50
PARMIGIANINO (IL)		
The Infant Saviour with St. John		5
PETERS, THE REV. MATTHEW WILLIAM, R.A.		
Shakespeare Nursed by the Tragic and Comic Muses		59
RAEBURN, SIR HENRY		
The Hon. Mrs. Bushell		34
RAMSAY, ALLAN		
Portrait of Jennie Cameron		56
REYNOLDS, SIR JOSHUA, P.R.A.		
Portrait of the Artist by Himself		24
RIGAUD Y ROS, HYACINTHE		
Portrait of Philippeaux, Conseiller et Garde des Sceaux		51
ROSA, SALVATOR		
Jacob's Dream		46
SCHOOL OF BOUCHER (FRANÇOIS BOUCHER)		
Paris and Oenone		52
SCHOOL OF SCOREL (JAN VAN SCOREL)		
Adoration of the Magi		47

SCHOOL OF VAN DE VELDE (PIETER VAN DER LEEUW?)		
Marine		25
SOMER, PAULUS VAN		
Portrait of Miss Elizabeth Morrison		43
SPANISH SCHOOL (FEDERIGO BAROCCIO)		
Frederick, Prince of Urbino (1605?—1623), as a Child (Godchild of Philip III of Spain)		39
STEEN, JAN		
The Nativity		9
STUART, GILBERT CHARLES		
Portrait of John Willet Hood		41
TROY, J. F. DE		
Heads of Nymphs		26
VINCENT, GEORGE		
Landscape—A Copy of Hobbema		20
WOUWERMAN, PHILIPS		
A Combat between Horse and Foot		18
ZUCCHERO, FEDERIGO		
Portrait of the Lady Elizabeth Dacre		13

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A CATALOGUE OF MODERN WORKS.

The administrative changes at the Victoria and Albert Museum, to which reference was made in *The Times* of yesterday, will presently be followed by the publication of an elaborate catalogue of the modern engravings at the Museum. The catalogue is to be the joint work of Mr. Martin Hardie, who has just been placed in charge of that department, and Mr. E. F. Strange, who has been instrumental in bringing that department to a high state of efficiency during the past few years, and who now becomes Keeper of another section of the Museum.

Wood engraving in England reached its highest state of perfection during the period popularly known as the "sixties" of the last century, although its renaissance began about 1855, and first-rate work continued to be produced into the "eighties." The greatest of the illustrators, such as Millais, Pinwell, Leighton, and many others, found skilful and sympathetic "translators" in the historical firms of engravers such as the Dalziels and the Swains, the combined accomplishments of artists and engravers producing results which rank among the finest achievements in the history of wood engraving.

A RICH POSSESSION.

The Victoria and Albert Museum is exceedingly rich in examples of this very precious chapter in the history of modern art in England. But, whilst its richness and variety are fairly well known to those who have made the subject a special study, they cannot be fully comprehended by the general art-loving public until Messrs. Hardie and Strange's great catalogue is published. Book illustrations naturally form the bulk of the collection, and these are largely represented by trial proofs which often contain the artists' marginal comments or corrections. In many cases the actual blocks with the artists' original drawings have been preserved, for it often happened that the engraver, to preserve the drawing on the wood block, had it photographed on a second block on which the engraving was made. The catalogue is to be arranged alphabetically according to the artists' names, whilst the work of the various engravers will form the subject of a special index.

It would be almost impossible to name a single eminent draughtsman of the last 100 years who is unrepresented at the Museum. This great process of artists' ranges, indeed, from the time of Bewick, who is represented by a proof before letter and other states of his famous "Wild Bull," down to many proofs of the late E. A. Abbey's work in *Scribner's* and other periodicals. The collection comprises over 100 illustrations by Frederick Walker, many of them engraved by J. Swain, among them a large number of illustrations of Thackeray's "Adventures of Philip." There is also a very extensive series of Frederick Barnard's woodcuts, some of which appeared in *Punch*, but many more of which were done for the "Household" edition of Charles Dickens's novels. The Kelmscott Press illustrations, designed by Sir Edward Burne-Jones and engraved by W. H. Hooper, are mostly India paper proofs from the engraver's own collection. The Caldecott drawings and engravings consist of an unrivalled series largely owing to the generosity of Sir Edwin Durning-Lawrence.

The Museum collection emphasizes the fact, not sufficiently well known, that the Dalziel family comprised artists as well as engravers. Four members of the family, Edward, Edward Gurden, George, and Thomas B. G. S., are all represented in the collection by proofs and other states of their wood engravings; the last named by his illustrations to Jean Ingelow's "Poems," and by his work for "Dalziels' Bible Gallery." The series of Sir John Gilbert's woodcuts, extending to some hundreds, must be approximately completely representative, even of that prolific draughtsman, the illustrations to Longfellow's "Poems" being especially noteworthy. One of the greatest illustrators of his time, Arthur Boyd Houghton, whose early death cut off a career of great promise, is also represented by some of his work for *Good Words*, for Dalziel's illustrated edition of the "Arabian Nights," and for Jean Ingelow's "Poems." Another great book illustrator, George John Pinwell, is represented by what is probably a nearly complete series of his delightful creations which appeared in *Once a Week*, *Good Words*, the *Sunday Magazine*, in Dalziel's edition of Goldsmith, and elsewhere.

ACADEMY PRESIDENTS AS ILLUSTRATORS.

Both Lord Leighton and Sir John Millais here rank among the illustrators of the "sixties," the former by his contributions to "Romola" in the *Cornhill* and to "Dalziels' Bible Gallery," and the latter by his illustrations to Tennyson's "Poems," to the *Cornhill*, *Good Words*, *Once a Week*, *Punch*, and, above all perhaps, by his famous series illustrating the Parables of our Lord. Yet a third President of the Royal Academy, Sir Edward Poynter, who must be one of the last surviving members of the illustrators of the "sixties," figures extensively in the collection with his numerous contributions to *Once a Week* and to "Dalziels' Bible Gallery"; and of the first President of all, Sir Joshua Reynolds, there are some examples engraved by J. C. Smithwick, Octave Lacour, and Henry Linton.

All the more prominent of Mr. *Punch*'s artists figure in the collection—Sir John Tenniel, George Du Maurier, John Leech, Linley Sambourne, Charles Keene, and Harry Furniss. But perhaps the most striking feature of the collection is its strength in examples of minor men, many of whom did first-class work and yet never attained to actual greatness.

Little or nothing is known concerning them except their work as book illustrators, and even the dates of their deaths have not been found. But when a new and comprehensive Dictionary of English Artists is compiled many of these men will have to be included; and it is only at the Victoria and Albert Museum that their work can be adequately studied.

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